

**Gardiner
Museum**

2023 Annual Report



A Message from the Board Chair

This year was full of exciting change, community connection, and artistic excellence at the Gardiner Museum. We continued to re-establish momentum post-pandemic, building on an exceptional recovery and return to full operations in 2022.

In 2023, the Gardiner hosted a record number of visitors, comprised of over 60% free admission, a reflection of the Museum's ongoing mission to make art and clay more widely accessible. High attendance was driven by bold and thought-provoking exhibitions featuring some of the top Canadian and international artists working in clay. These artists invited audiences to engage with important and timely themes, ranging from the climate crisis to the changing role of museum collections. The exhibitions were activated by innovative programming that prioritized community partnerships and encouraged both reflection and play.

The Gardiner also welcomed a new Executive Director & CEO, Gabrielle Peacock. Gabrielle possesses over 30 years of experience as an arts administrator, fundraiser, community builder, and Canadian art specialist. Under her leadership, the Museum continued to advance our commitment to inclusivity and innovation through clay, as well as fostering a sustainable institutional culture. I look forward to seeing how the Museum continues to

evolve under her capable and thoughtful leadership. In September, the Gardiner announced plans for the Museum's largest capital campaign in nearly 20 years, a full-scale reimagining of the ground floor sparked by a transformational \$9-million donation from The Radlett Foundation in honour of the late William B.G. Humphries. We are thrilled to have this opportunity to bring the Gardiner's physical space in line with our community-building and curatorial aspirations.

The Board and I are incredibly proud of the breadth and quality of the projects undertaken by the Gardiner's staff and volunteers in 2023. We are also tremendously grateful to the many individuals, who have generously supported the Gardiner's work of building community with clay this year.



James Appleyard
Board Chair



A message from the Executive Director & CEO

It is with immense gratitude that I write this letter following my first year at the Gardiner Museum. I feel incredibly fortunate to work with such a talented team of staff, volunteers, and Board members. It is their creativity, energy, and commitment reflected in the following pages.

Since its founding in 1984, the Gardiner Museum has evolved to become one of the foremost museums dedicated to ceramics and clay education globally. But it also plays a vital role closer to home as a valued civic institution and community partner in the city. At the core of our work, we strive to spark thought-provoking conversations and draw connections between the functional and artistic roles ceramics play in all our lives.

In 2023, the Museum continued to experience an impressive post-COVID rebound. Audiences demonstrated their appetite for a return to programs at the Gardiner with strong attendance numbers, among the highest in the Museum's history. We ended the year with a 25% increase in admissions revenue and a 45% increase in free admission attendance compared to 2022, welcoming more free and paid visitors combined than any year in the past decade.

Our mission to make the Museum more accessible to everyone was advanced through participation in programs like the Canoo app for newcomers and the Toronto Public Library's tpl:map program, as well as initiatives like free Wednesday evening admission and free admission for visitors 18 and under.



Audiences were treated to an outstanding array of exhibitions and programs, including two major exhibitions: *Karine Gibolou: Housewarming* and *Magdalene Odundo: A Dialogue with Objects*. These exhibitions book-ended a highly successful year and captured the imagination and appreciation of audiences far and wide, including over 4,500 students from the across the GTA.

In June, we saw the return of the International Ceramic Art Fair (ICAF). Featuring works by emerging and established artists from across Canada and internationally, we celebrated its launch with a full house at the Preview Gala and hosted 10 days of talks, programs, and a two-day symposium titled *Toward Future Bodies*.

Our permanent collection was enriched significantly through the acquisition of 322 objects, including 230 rare examples of 18th-century porcelain and decorative arts from the Estate of William B.G. Humphries. Our modern and contemporary holdings were equally bolstered through generous donations of important Canadian and international works.

Images: Cover: *Magdalene Odundo: A Dialogue with Objects*, Installation view, 2023. Photo by Toni Hafkenscheid.
Previous page: Photo by Tom Arban



Access to hands-on clay making was an important point of entry for many visitors, including new audiences and longtime supporters. As we resumed full operations in our studios for the first time since the pandemic, our popular drop-in classes continued to sell out and the number of participants in our sessional classes grew by 50%.

Financially, the Museum remains on very solid footing, closing out 2023 with a small deficit despite rising inflation costs and aging infrastructure. Revenues from the Gardiner Shop and hospitality services continue to play an important role in our funding model, in addition to the financial support we receive from donors and Gardiner Friends who share our vision.

We saw exceptional generosity for Magdelene Odundo's landmark Canadian debut, more than doubling our sponsorship goals and engaging a diverse group of supporters, including private donors, government agencies, and corporate partners. We were also heartened to see continued expansion in our Friend Level memberships, which have grown year-over-year since 2019.

In 2024 the Gardiner will celebrate our 40th anniversary, coinciding with the start of a ground-floor transformation that will fundamentally reimagine the visitor experience, made possible through a generous \$9-million donation from the Radlett Foundation in honour of the late William B.G. Humphries. 2023 was a year of planning for this major project and the exciting changes ahead.

Thank you to our visitors, Gardiner Friends, donors, and supporters for making all this and more possible at the Gardiner.

Gabrielle Peacock
Executive Director & CEO

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A Transformational Gift

In September, the Gardiner announced a \$9-million donation from the Radlett Foundation in honour of the late William B.G. Humphries. The largest gift in the Museum's history by an individual other than its founders, this landmark contribution reflects the late donor's lifelong commitment to the collection and presentation of ceramics.

This generous philanthropic contribution is the catalyst for the Gardiner's largest capital endeavor in nearly 20 years—a full-scale reimagining of the Museum's ground floor. Led by Montgomery Sisam Architects and Andrew Jones Design, the project has estimated costs of \$15 million. Construction will begin in July 2024.

Guided by the principles of connectivity, access, and Indigeneity, the ground floor transformation will leverage the Gardiner's unique ability to connect people through the universality of clay. Key features of the transformation include a larger and more prominent Makerspace, a new Community Learning Centre, and a permanent Indigenous gallery space at the heart of the ground floor. The transformation is being guided in collaboration with the Gardiner's Indigenous Advisory Circle: Andre Morrisseau, Duke Redbird, Kent Monkman, Mary Anne Barkhouse, and Tekaronhiákhwa / Santee Smith.

Images: Previous Page: Karine Giboulo, *Gilded Cage*, 2022, Collection Bédard-Guillot. Photo by Henry Chan.
Above: Rendering courtesy of Montgomery Sisam Architects



Curatorial & Programs

Major Exhibitions

Karine Giboulo: Housewarming

October 20, 2022 - May 7, 2023

A special project commissioned from Montreal-based artist Karine Giboulo, *Housewarming* opened at the Gardiner Museum on October 20, 2022 and continued its run until May 7, 2023. The exhibition invited visitors on an intimate journey through a life-sized reimagining of the artist's own living environment. The world she created was at once familiar and uncanny, with more than 500 miniature polymer clay figures acting out stories that unfolded in or on furniture, appliances, and other everyday objects transformed by the artist.

The exhibition was a sculpted documentary of individual and collective experiences grounded in recent events. With the pandemic as a constant presence, the colourful dioramas

furnishing each room prompted reflection about the challenges we face as a society including connectedness and isolation, aging and care, labour and consumerism, the climate crisis, food insecurity, and housing instability. The exhibition was accompanied by a catalogue featuring an essay by Senior Curator Dr. Karine Tsoumis and designed by Art Director Tara Fillion. The exhibition will be presented at the Musée régional de Rimouski in Québec in summer 2024.

Exhibition programming

Micro Meets Macro: Taking Action on Food Insecurity and Housing Instability

February 1, 2023

We partnered with Daily Bread Food Bank for an evening of action and engagement inspired by the themes in the exhibition and "Who's Hungry," a report examining trends in food bank use and food insecurity in Toronto.

Image: Karine Giboulo, *Food Bank*, 2021. Photo: Toni Hafkenscheid

Curator Tour with Karine Tsoumis

February 9 & April 4, 2023

Exhibition curator Dr. Karine Tsoumis led a series of tours that generated dialogue around the themes in the exhibition, from consumerism to the climate crisis.

Miniature Figure Making with Karine Giboulo

March 28 - 29, 2023 (3 sessions)

Participants joined artist Karine Giboulo for a polymer clay workshop, expressing their own creativity in response to the themes in the exhibition.

Making it Mini with Roxanne Brathwaite

April 13 - 27, 2023 (3 sessions)

Toronto-based miniaturist Roxanne Brathwaite led a series of workshops in which participants developed skills and techniques to build their own miniature suites by repurposing found objects.

Slow Art Day: Housewarming

April 15, 2023

The Gardiner participated in Slow Art Day, a global movement that helps more people discover the joy of looking at and loving art. Participants engaged in close-looking activities and discussion about the works in the exhibition.

Stories of Home: Live Storytelling Concert

May 5, 2023

We partnered with Storytelling Toronto to host an evening of storytelling inspired by the characters in the exhibition and shared experiences of the pandemic.

Magdalene Odundo: A Dialogue with Objects

October 19, 2023 - April 21, 2024

Magdalene Odundo: A Dialogue with Objects opened at the Gardiner on October 19, 2023 and will continue into 2024. This landmark exhibition features the exquisite sculptural vessels of one of the world's most celebrated ceramic artists, Dame Magdalene Odundo. Her first exhibition in Canada and the largest ever presentation of her work in North America, the show brings together works spanning the artist's career, including new pieces directly from her studio. Odundo's work is presented in dialogue with art and artifacts from many time periods and cultures, ranging from ancient and Mediterranean figurine to monumental Abstract Expressionist painting, to explore the connections that unite us as humans. These dialogues, and Odundo's practice, model working trans-culturally in ways that are neither colonial nor extractive,

while interrogating the role of museum collections of historical objects as well as hierarchies of Western art. The exhibition features over 60 works of art, with loans from major institutions including the Cooper Hewitt, Smithsonian Design Museum; Smithsonian National Museum of African Art; Brooklyn Museum; Yale University Art Gallery; Art Gallery of Ontario; Royal Ontario Museum; and Textile Museum of Canada, as well as loans from private collections.

Magdalene Odundo: A Dialogue with Objects is accompanied by a forthcoming publication authored by Dr. Sequoia Miller, with a foreword by Susan Jefferies and essays by Nehal El-Hadi, Elizabeth Harney, and Barbara Thompson. The book is being published by the Gardiner Museum in association with Princeton University Press.

Exhibition Programming

Artist Talk with Magdalene Odundo

October 18, 2023

Internationally renowned British-Kenyan artist Dame Magdalene Odundo and Dr. Sequoia Miller, Chief Curator at the Gardiner Museum, engaged in conversation about the exhibition, delving into the inspirations, techniques, and narratives that have shaped Odundo's work.

Artist Tour with Magdalene Odundo

October 19, 2023

In this exclusive artist-led tour, visitors gained insight into Odundo's creative process and the objects that have inspired her work.

Curator Tours

October 26 & November 14, 2023

A series of curator tours focused on Odundo's early influences and the connections between her work and the wide-ranging contextual artifacts and artworks in the exhibition.

Sharing Perspectives: Exhibition Tour with Bushra Junaid

December 5, 2023

Multidisciplinary artist-curator and author Bushra Junaid led a tour of the exhibition, exploring the role of museums in fostering alternative perspectives and forms of storytelling.

Rhythm and Clay: An Evening of Music with Kobèna Aquaa-Harrison

December 13, 2023

Ghanaian-Bermudian musician, performer, and composer Kobèna Aquaa-Harrison filled the Exhibition Hall with music, creating a symphony of emotion and inspiration, and drawing connections with the themes that inspire Odundo's work. The program was co-curated with Coco Collective.

Additional exhibition programming will be presented in 2024.



Image: Magdalene Odundo: *A Dialogue with Objects*, Installation View, 2023. Photo: Toni Hafkenscheid

Lobby Exhibitions

Replicas and Reunions: Ancient and Contemporary Ceramics from Ecuador

November 10, 2022 - March 12, 2023

Replicas and Reunions: Ancient and Contemporary Ceramics from Ecuador opened in 2022 and continued into 2023. The exhibition featured a new body of work by Quito-based artist Pamela Cevallos and five collaborators from the rural coastal town of La Pila: Andrés López, Genaro López, Daniel Mezones, Javier Rivera, and Guillermo Quijije. It included ancient Ecuadorian objects from the Gardiner Museum's collection paired with replicas commissioned from artisans in La Pila to recognize their knowledge and contribution to contemporary art and archeological understandings of the region. The exhibition was curated by Gardiner Museum Curatorial Resident, Maya-Wilson Sanchez.

Sheridan Graduate Show 2023: Until Next Time

April 8 - 24, 2023

The Gardiner Museum is proud of our longstanding partnership with the Ceramics Program at Sheridan College. Each spring, the Gardiner presents a much-anticipated

exhibition featuring the work of Sheridan's graduating cohort. In 2023, the exhibition featured works by Tatiana Argueta Garcia, Emma Bickers, Mariana Bolanos Inclán, Dana Dallal, Alice Dawson, Diana Dinatale, Bade Finn, Helene Hadfield, William Lee, Ziyu Li, Monica Protacio, Ailia Rizvi, Alassandra Rojo, April Tompa, and Ella Zhang. Mariana Bolaños Inclán was awarded the 2023 Gardiner Museum Prize.

Mel Wright: Love of Strangers

March 22 - April 23, 2023

This exhibition featured new work by Mel Wright, recipient of the 2022 Gardiner Museum Prize, awarded to a graduate of the Sheridan College Ceramics Program. Through improvisation, intuition, and play, Wright uses form, scale, colour, and texture to express simple ideas. The forms on display in the exhibition referred to the body, each representing a human life. Using a combination of hand-building methods, Wright connects directly with the clay, her hands acting as the gateway to her creative impulses.

Reclaimed: Indo-Caribbean HerStories

May 4 - August 30, 2023

This mixed-media ceramic-based exhibition illuminated the power, courage, and strength of Indo-Caribbean women, past



and present. Through a feminist lens, artist Heidi McKenzie revealed the little-known histories of Indo-Indentureship in the mid-19th and early 20th centuries through to today. The installation included a series of wall-mounted portraits on porcelain, lit from behind, depicting Indo-Caribbean women with portraits of a female ancestor; a collage of “Coolie Belles” on porcelain windowpanes, inspired by turn-of-the-century postcards and ephemera; and a series of abstract figurative sculptures that responded to the work, alongside select pieces of silver jewellery.

Exhibition Programming

Panel: Indo-Caribbean Women Past and Present, Moderated by Heidi McKenzie

June 14, 2023

This panel explored the scope of Indo-Caribbean women’s lived experiences in the social, political, and cultural realms from the time of Indentureship, through times of resistance in the 1960s, to present. The panel included guest speakers Ramabai Espinet, who reflected on the jahaji legacies of “Coolie Belles” in Caribbean nation states and their expanding diasporas; Dr. Nalini Mohabir, who traced the trajectory of the role of Indo-Caribbean women’s role in politics shaped by labour movements in the sugar industry; and Dr. Joy Mahabir, who discussed the literal and symbolic meanings of Indo-Caribbean women’s jewellery.

[Click here to watch](#)

Soaking Wet and On Fire: Ceramics and Painting by Nataalka Husar

September 9, 2023 - January 7, 2024

This exhibition brings together early ceramics and a recent painting by Toronto-based artist Nataalka Husar. Widely celebrated as a painter, few people are aware that Husar began her career with a series of ceramic sculptures. On view for the first time in over 40 years, her irreverent depictions of food, clothing, and care packages explore themes of cultural identity and belonging in the Ukrainian-Canadian diaspora. Seen alongside a recent monumental painting, her ceramics are revealed to be instrumental to her development as an artist. The exhibition is accompanied by a publication with contributions by Dr. Sequoia Miller, Sarah Milroy, and Janice Kulyk-Kiefer.

Exhibition programming

Panel: Soaking Wet and On Fire: Ceramics and Painting by Nataalka Husar

November 22, 2023

Artist Nataalka Husar and exhibition catalogue contributors Janice Kulyk Keefer and Sarah Milroy discussed the stories behind Husar’s artistic journey and personal cultural tapestry.

Images: Previous: *Reclaimed: Indo-Caribbean HerStories*, Installation view, 2023. Photo: Toni Hafkenscheid. Below: *Soaking Wet and On Fire: Ceramics and Painting by Nataalka Husar*, Installation View, 2023. Photo: Toni Hafkenscheid





Image: Zachari Logan: *The Flourishing Edge*, Installation View, 2023. Photo: Toni Hafkenscheid

Joan Courtois Gallery

Zachari Logan: The Flourishing Edge

July 12, 2023 - June 30, 2024

Canadian artist Zachari Logan brings ceramics into the centre of his long-standing exploration of weeds, wildflowers, and ditches as avatars of queer male embodiment. Known for his exquisitely rendered drawings, Logan's delicate plant forms evoke a 're-wilding' of the body, where growth and fecundity arise out of material and form. Including the ditch as a liminal, queer space that thrives on the margins as well as individual, elaborately painted specimens, Logan transforms the physical body into an aspect of nature, resisting the containment of the vitrine. This site-specific installation is the second artist commission since the inauguration of the Joan Courtois Gallery, which spans the three levels of the Museum's soaring glass stairwell.

Exhibition programming

Zachari Logan: Artist Workshop and Tour

November 11, 2023

Zachari Logan led a tour and clay workshop inspired by his installation, delving into the stories, inspirations, and techniques behind his work.

Gallery Intervention

Mary Anne Barkhouse

The European Porcelain Gallery was the site of an artist intervention by Mary Anne Barkhouse. An artist of mixed Kwakwaka'wakw and European heritage, Barkhouse created a body of work that responds to 19th-century British representations of Canada as a colonial territory, conveyed on transfer-printed tableware made for the export market. The artist reflects on the role of these objects in constructing the idea of Canada and Canadian identity, including what is left out or idealized, through the lens of her own family's experience of the land. Featuring a chainsaw soup tureen as its central element, the intervention will remain on view in the gallery on an ongoing basis.

International Ceramic Art Fair

Presented from June 8 - 18, 2023, the International Ceramic Art Fair (ICAF) featured works by emerging and established artists from a wide range of backgrounds, as well as online and in-person programming by artists, curators, and scholars. Exploring clay as a mediator between the human and non-human, the exhibition featured works by Canadian and

international galleries and artists, including Crystal Morey, Courtney Leonard, David R. Harper, Ito Tadashi, Jess Riva Cooper, Judy Chartrand, Manuel Mathieu, Ramekon O'Arwisters, Sakiyama Takayuki, Stephanie Hanes, Susan Collett, Yoshikawa Masamichi, Ferrin Contemporary, Galerie Hugues Charbonneau, Joan B Mirviss LTD, and Patricia Sweetow Gallery.

Programming highlights

Symposium: Toward Future Bodies

June 9 - 10, 2023

Toward Future Bodies was supported by the Raphael Yu Centre for Canadian Ceramics and programmed in collaboration with A-B Projects. Over a day and a half, the symposium featured a roster of local and international speakers, fostering a deeper appreciation for Canadian ceramics within a larger artistic ecosystem through discussions on the body in relation to the land, home, animals, the machine, and the future. Presenters included KC Adams, Saffronia Downing, Sameer Farooq, Mary Anne Barkhouse, Susan Collett, Jess Riva-Cooper, Julie Hollenbach, David Harper, Janet Macpherson, Nurielle Stern, Stephanie Hanes, Stacy Jo Scott, Carmela Laganse, Nehal El-Hadi, and Suzanne Carte.

[See the schedule](#)

Online Artist Talk with Manuel Mathieu

June 8, 2023

Born in Haiti and based in Montreal, Manuel Mathieu (b. 1986) is a multi-disciplinary artist, working with painting, ceramics and installation. His work investigates themes of historical violence, erasure, and cultural approaches to physicality, nature, and spiritual legacy. Mathieu joined Chief Curator Dr. Sequoia Miller for an online discussion about his work.

[Click here to watch](#)

Online Artist Talk with Courtney M. Leonard and Judy Chartrand

June 16, 2023

Indigenous artists Courtney M. Leonard and Judy Chartrand presented an online discussion about their work and practice. Judy Chartrand is a Manitoba Cree who grew up in a marginalized neighbourhood in Vancouver. She gained an interest in ceramics in the late 1980s, starting with painting ready-made ceramics and eventually hand-building her own creations. Courtney M. Leonard is an artist and filmmaker of the Shinnecock Nation on eastern Long Island. Her work explores marine biology, Indigenous food sovereignty, migration, and human environmental impact.

[Click here to watch](#)



Image: International Ceramic Art Fair, Installation view, 2023. Photo by Brittany Carmichael.

Permanent Collection Programs

The Gardiner Signature Lecture series focuses on ceramic excellence in the Gardiner's specific areas of collecting. The presentations offer new insight from the perspectives of artists, authors, critics, and scholars. The Gardiner Signature Lecture Series also recognizes the longstanding advocacy and support our donors bring to the Gardiner's programs and collection.

Chinese Ceramics in Colonial Mexico

The Ann Walker Bell Lecture

January 20, 2023

Speaker: Dr. Meha Priyadarshini, Lecturer in Early Modern History at University of Edinburgh and Director of the Edinburgh Centre for Global History

In this virtual talk, Dr. Meha Priyadarshini explored the history of exchange between colonial Latin America and China through the trade of Chinese porcelain.

All Walks of Life: A Journey with The Alan Shimmerman Collection

The Helen E. Gardiner Lecture, Generously supported by Alan Shimmerman

February 16, 2023

Speaker: Dr. Vanessa Sigalas, David W. Dangremond Associate Curator for Collections Research, Wadsworth Atheneum Museum of Art, Hartford, CT

Dr. Vanessa Sigalas introduced the people of 18th-century Saxony, Paris, London, and St. Petersburg through the Meissen porcelain sculptures of the Alan Shimmerman Collection.

Japanese Ceramics in the Collection of His Majesty King Charles III

The Macdonald Collection Lecture

March 23, 2023

Speaker: Dr. Nicole Rousmaniere, Research Director, Sainsbury Institute for the Study of Japanese Arts and Cultures, and Professor of Japanese Art and Culture at the University of East Anglia, Norwich

Dr. Nicole Rousmaniere re-examined the Japanese ceramics and select urushi lacquer examples from Japan in the collection of King Charles III, overseen by the Royal Collection Trust.

Sympathy for the Strange: Joseph Willems and Chinoiserie at Chelsea

The Robert and Marian Cumming Lecture

October 5, 2023

Speaker: Dr. Iris Moon, associate curator in the European Sculpture and Decorative Arts Department at the Metropolitan Museum of Art, New York, NY

Dr. Iris Moon considered the place of Chinoiserie and the porcelain made at the Chelsea manufactory in 18th-century Britain.

Envious Pots: Affects and Pottery Making in Andean Colombia

The Diane Wolfe Lecture

November 23, 2023

Speaker: Dr. Daniella Castellanos Montes, assistant professor in the department of Social Studies in ICESI University (Colombia)

Dr. Daniela Castellanos Montes investigated the concept of envy as a relational dynamic between people and clay objects.

[Click here to watch](#)

What's The Function?

The Contemporary Lecture, Presented as part of the Toward Future Bodies symposium

June 9, 2023

Speaker: Nicole Seisler, Director of A-B Projects, a space for exhibitions and critical dialogue that expand and redefine the field of ceramics

Nicole Seisler examined the dialogue between ceramic objects and the world around them.



Image: Mark Making: Narrating our Histories public opening. Part of the Community Arts Space. Photo: Henry Chan

Community Arts Space

Supported by TD Ready Commitment, Community Arts Space (CAS) is a series of collaborations with community partners and local artists rooted in the real and metaphorical ability of clay to transform. It builds on the Gardiner Museum's long-term commitment to working within and beyond our gallery walls to re-envision the roles and responsibilities of a museum to its communities.

In recent years, CAS has adopted the framework of year-round community collaboration programs, as well as a featured summer presentation resulting from an artist residency. In February, the Gardiner once again hosted our popular Teen Drop-Ins, a series of clay workshops for 2SLGBTQ+, BIPOC, and allied youth ages 14 – 18, presented in partnership with **The 519**. The sessions included both hands-on clay making and the opportunity to tour the Gardiner's collections. Participants cited improvement to their mental health, friendships, and a sense of belonging, reflecting the program's significant community-building impact.

The Gardiner continued our partnership with **Connected North**, an organization providing virtual learning experiences and accessible resources to schools in remote Indigenous communities. In April, the Museum hosted six virtual workshops for schools in the Yukon, also providing them with clay, hand-building tools, notebooks, and other essential items. 36 students participated in clay workshops and 100 students attended virtual talks with Indigenous artists Nadia Myre and Tekaronhiákhwa / Santee Smith.

From July 10 - 24, the Gardiner hosted a series of intensive workshops led by multidisciplinary artist and mentor Sharon Norwood. The participants included five members of **VIBE Arts'** Emerging Artists program: Andre Lopez, Jasmine Vanstone, Nicholas Ridiculous, Serene Chan, and Talie Shalmon. Norwood guided the artists through hand-building techniques and encouraged them to translate their own artistic practices and identities into clay artworks.

The workshops culminated in *Mark Making: Narrating our Histories*, a presentation in the Museum's Exhibition Hall from August 11 - September 4. The installation featured work by each of the artists, as well as a community collaboration activity that invited members of the public to decorate blank ceramic vessels.

In the fall, the Gardiner resumed our partnership with **Nia Centre for the Arts**, an organization supporting artists from the African Diaspora. The program was held at Nia's newly established Oakwood Ave. location, with the Museum providing materials such as clay, tools, glazes, notebooks,

and pencils. From September - November, 12 participants new to clay were engaged in six workshops led by artist Adam Williams. Their works were photographed and featured in a blog post on Nia Centre's website.

[Click here to read the blog](#)

The Gardiner also continued our long-standing partnerships with **Radius Child and Youth Services** with a series of workshops that provided clay-based art therapy to youth healing from the impacts of sexual abuse. The workshops were led by Suzanne Thomson and Shelley Kavanagh, registered psychotherapists and art therapists. The participants' works were displayed in the Museum's lobby from December 4 - 11, 2023. The exhibition reflected on the participants' journey of healing, as well as commemorating the National Day of Remembrance and Action on Violence Against Women. Members of the public were invited to respond through writing, drawing, and clay, furthering the program's emotional, educational, and collaborative impacts.

Plaza & Exhibition Hall Programs

Throughout the summer, the Gardiner offered a diverse array of programming—both on the Linda Frum & Howard Sokolowski Plaza and in our Exhibition Hall—to over 1,400 visitors.

Every Wednesday, Thursday, and Saturday, our Pottery on the Plaza program offered families the opportunity to take part in clay-based activities inspired by the Gardiner's partnership with **Sundance Harvest**. Sundance Harvest is an ecological farm rooted in the principles of food justice, offering mentorship opportunities to emerging farmers for communities that are underrepresented in agriculture, including BIPOC, queer, trans, two-spirit, non-binary, and youth with disabilities. On Fridays, they sold their locally-grown crops on the Plaza, complemented by creative art and planting workshops.

Through our Wednesday evening Clay Dates, weekly Family Days, and Drop-In Classes, the Plaza was animated all summer long by hands-on making, fostering creativity and connection within our community.

In the Exhibition Hall, visitors were invited to take part in watercolour and sketching workshops inspired by the Gardiner's Education Collection.



Image: *Talking Earth* by Kaha:wi Dance Theatre / Santee Smith; Photographer: Vladimir Kanic

Special Programs

National Indigenous Peoples Day: Talking Earth June 20 & 21, 2023

For the second year, the Gardiner presented free performances of Talking Earth by multidisciplinary artists Tekaronhiákhwa / Santee Smith and Semiah Smith. The performances activated the permanent public artwork by Tekaronhiákhwa / Santee Smith that sits at the entrance to the Museum. The work is an etched ceramic sculpture inspired by a Rotinohnsyonni four-cornered earthen pottery vessel. It is fractured and partially reconstructed, with light shining through the cracks between the broken shards. The vessel symbolizes the disruption and trauma caused by colonization, including the legacy of the residential school system, assimilative policies imposed on womxn, and the crisis of Missing & Murdered Indigenous Womxn and Girls. Moving toward intactness, the vessel evokes the process of re-assembling culture, memory, and ancestral knowledge.

Celebrating Asian Heritage Month: Calligraphy Workshops May 14, 2023

Calligraphy instructor Jining Lu led a hands-on workshop where participants learned to write Chinese characters inspired by blue-and-white porcelain patterns. Participants also learned about the development of blue-and-white porcelain, Chinese calligraphy, and the integration of these two art forms in daily life.

Family Day: Celebrating Day of the Dead October 29, 2023

Artist and socio-cultural facilitator Lourdes (Lumy) Fuentes Castillo and fellow artists from Canada Nos Une (CNU) and the Taller Talento Arte Sano (TTAS) guided a hands-on, drop-in clay workshop where families created calaveritas, alebrijes, Catrinas, and candlesticks inspired by the annual Day of the Dead heritage celebration.

Empty Bowls October 12, 2023

The Gardiner held our annual Empty Bowls event, raising \$15,000 in support of Anishnawbe Health Foundation (AHF), an Indigenous foundation committed to enacting positive change through traditional and western healthcare practices. Over 200 attendees were treated to soups made by 11 local restaurants and chefs. The soups were served in ceramic bowls generously donated by artists and guilds from across Ontario.

Curatorial Residency

In 2023, we welcomed our second Gardiner Museum Curatorial Resident, Sarah Edo. Launched in 2022, the Gardiner Museum Curatorial Residency is generously supported by the Rebanks Family. It provides the successful applicant with a paid opportunity to conceive, research, and produce a small-scale museum exhibition and gain experience in a professional environment. Edo had the opportunity to conduct international research in London, UK, and Cape Town, South Africa. Her residency will result in an exhibition that explores experimental and traditional craft forms and techniques that meditate on themes of sustenance, ancestral and embodied memory, as well as plant life stories in regions across Africa and the Black diaspora. *Genealogies of Sustenance* will open in January 2024.

[Read the blog](#)

Acquisitions

In 2023, 322 historical and contemporary objects were added to the Gardiner's holdings. Exceptional donations of historical ceramics included a large collection of over 230 rare examples of 18th-century English porcelain and decorative arts from the Estate of William B.G. Humphries, and 12 examples of Japanese porcelain dating to the 17th century from The Macdonald Collection. A gift of 23 modern and contemporary artworks from The Collection of Alan and Elizabeth Mandell enhanced the Museum's representation of notable American ceramists, with works by Ken Price, Elsa Rady, Betty Woodman, and Adrian Saxe, among others. The contemporary collection was further enriched by an important donation of 35 pieces from The Diana Reitberger Collection, including works by Canadian and international artists such as Brendan Tang, Wayne Ngan, Julie Moon, and Sachiko Fujino.

The Gardiner continued to diversify our collections with seven outstanding artworks acquired through purchase. This included works by Guillermo Guijije and Pamela Cevallos from the exhibition *Replicas and Reunions: Ancient and Contemporary Ceramics from Ecuador*, and *Food Bank* by Karine Giboulo from the exhibition *Housewarming*. Works by Courtney M. Leonard, Maria Hupfield, and Judy Chartrand enhanced the Gardiner's collection of contemporary Indigenous ceramics.



Image: Akio Takamori, *Mother and Child*, 1995, Gift of Alan and Elizabeth Mandell, G23.14.19



Education

In 2023, the Gardiner Museum continued to create meaningful, joyful, and inclusive spaces for teaching and learning with clay. Thousands of participants joined us in our studios for sold-out classes, camps, and more. We introduced new programs for families and kids, and refined our school programs, incorporating interactive elements and placing greater emphasis on the relevance of our collections to students' daily lives and experiences. We also experimented with new ways of leveraging the Gardiner's world-renowned collection for hands-on making and learning. In addition, this year marked the inaugural Gardiner Museum Artist Residency, awarded to a mid-career or established artist.

Adult Clay Classes

With 89 courses throughout the year, we welcomed approximately 1,220 adult participants to our clay classes in 2023. Offerings included wheel throwing, hand building, tile making, and water etching, all taught by local artist-instructors, as well as clay mindfulness workshops led by a registered art therapist.

Our popular drop-in classes provided more than 3,000 participants with an affordable and accessible introduction

to pottery. In addition, the Gardiner's studios hosted approximately 1,200 participants for private clay workshops, including group celebrations and corporate team building.

Family & Kids Programs

This year, we engaged approximately 500 kids and teens in sessional clay classes and camps, private workshops, and other special events. We also hosted more than 2,000 participants in our free Family Sunday workshops.

Based on feedback from our community, we introduced a new 6-week family class where kids and adults worked side by side on a collaborative clay project. The class encouraged families to tap into their creativity and communication skills while learning basic pottery techniques and spending quality time together.

School Programs

In 2023, approximately 4,500 students took part in the Gardiner's school programs, including 200 students from under-resourced schools and community groups who received free visits.



The Education team introduced new offerings that drew connections between the collection, the Ontario curriculum, and students' lives and interests. These new programs explored themes including contemporary Indigenous art; ecology and the environment; global trade and cultural exchange; and the relationship between food and medicine throughout history. We also began experimenting with multi-sensory engagement, incorporating touch activities that used historical artifacts from the Museum's Education Collection.

Gardiner Museum Artist Residency

In April, we launched the Gardiner Museum Artist Residency, generously supported by Dr. Pamela Goodwin. The program provides an established or mid-career artist with the opportunity to work in the Laura Dinner & Richard Rooney Community Clay Studio over a period of 8 - 12 months.

The inaugural Residency was awarded to artist Martina Lantin, who took inspiration from the Gardiner's collection of Italian Renaissance Maiolica to develop a new body of work. As part of the program, Lantin also embraced a public-facing role, hosting a family pottery workshop and inviting visitors into the studio to learn more about her practice.

Activating Exhibitions & Collections

In 2023, we focused on creating a feeling of belonging for all visitors, as well as prioritizing deeper engagement with the Gardiner's collections. The Gardiner Volunteer Committee (GVC) revived its Meet & Greet program, which places volunteers in the galleries to engage visitors in discussion, making the collections more accessible and activating the objects through storytelling. The Museum also offered approximately 200 docent-led public tours, included with admission, as well as additional private tours.

The Education team created new resources for children and families, designed to build observation, critical thinking, and social emotional skills, as well as encourage creativity. This included family guides for the special exhibitions *Karine Giboulo: Housewarming* and *Magdalene Odundo: A Dialogue with Objects* that invited playfulness and deeper engagement with the themes in the exhibitions.

During the summer, we activated the Gardiner's Education Collection with an installation of rarely seen objects in the Exhibition Hall. The public was invited to interact with the works through inquiry-based activities, including child friendly labels that prompted young visitors to respond to the objects through sketches and written reflections.

Development

Program Expansions Create New Opportunities for Support

The International Ceramic Art Fair (ICAF) saw a 45% increase in donor support, including a generous multi-year commitment from long-time supporter Raphael Yu to establish a triennial symposium. ICAF's growing reputation also produced an increase in artwork sales, a key aspect of the Fair's support for living artists.

This year, the onsite presentation of ICAF was enriched by a virtual showcase of work by students from post-secondary ceramics programs across Canada, an extension of the Museum's longstanding partnership with Sheridan College. ICAF Next Generation was made possible with support from the RBC Emerging Artists Project.

Like ICAF, the Gardiner's annual art party, SMASH, attracted more support in its second post-pandemic iteration, with two new corporate partners and a 30% increase in sponsorship investment.

In the spring, we launched the Gardiner Museum Artist Residency with a generous multi-year commitment from Dr. Pamela Goodwin. The first recipient, Martina Lantin, used her time in the Gardiner's clay studios to undertake an in-depth investigation into the regional and historical variations of the tin-glaze technique, its interplay with early European porcelain manufacturing, and the motifs decorators most frequently adapted across time and geography.

Creative Approaches to Post-Pandemic Challenges

With the end of federal government wage subsidies in 2022, the Gardiner saw a 34% reduction in government funding. To offset these losses, the Gardiner actively sought new opportunities for project-based funding. Our efforts were rewarded with federal funding secured toward a multi-year project to implement a digital interactive in the Chinese

Images: Page 19: Teen Wheel Camp. Photo by Lisa Sakulensky. Previous Page: Clay Date. Photo by Lisa Sakulensky. Below: SMASH: Solstice, June 15, 2023. Photo by Ryan Emberley Photography.



Porcelain Gallery, as well as an online marketing initiative to support strategic planning for the Gardiner Shop.

Curatorial Excellence Leads to Fundraising Success

The success of the North American tour of Shary Boyle's celebrated solo exhibition, *Outside the Palace of Me*, continued in 2023. With the support of both the Canada Council's Circulation & Touring and Arts Abroad programs, the exhibition travelled to the Vancouver Art Gallery and Museum of Art & Design in New York.

The landmark exhibition *Magdalene Odundo: A Dialogue with Objects* was a powerful catalyst for fundraising, doubling our donation and sponsorship goals and allowing us to bolster marketing efforts through an international campaign supported by the Ontario Cultural Attractions Fund (OCAF).

Honouring our Benefactor of the Year

Our annual Garden Party is a cherished Gardiner tradition and an opportunity to pay tribute to an intimate community of Patrons. On May 30, 2023, new and longstanding supporters were hosted at the home of Board Trustee,

Rosemary Phelan. Executive Director & CEO Gabrielle Peacock presented the Benefactor of the Year Award to Wendy Rebanks, whose generous multi-year commitment made possible the creation of the Gardiner Museum Curatorial Residency.

New Forms of Gallery Education in our Volunteer Community

The Gardiner Volunteer Community (GVC) grew by nearly two dozen members in 2023. The Museum was able to take advantage of a sustained period of operational stability to reintroduce our Meet & Greet program. With the support of the Museum's highly knowledgeable and experienced docent group, alongside our Curatorial and Education teams, volunteers received in-depth training on the Gardiner's permanent collection. In the spring, Meet & Greet volunteers began to engage visitors in the galleries using a conversational approach, making the collections accessible to audiences of diverse interests and experiences.

Gardiner Shop

The Gardiner Shop continued to support emerging and established local artists and designers, sharing their work in-person and online with a broad public, and championing the importance of artist-produced, handmade products through retail features, artist talks, and special events. Our weekly “Meet the Artist” series offered makers the opportunity to engage directly with the public, sharing their processes. In 2023, the Gardiner Shop also received funding to work with an outside consultant on an online marketing plan. The recommendations, which included limited edition artist collaborations, will be implemented more fully in 2024 when the Shop is closed for renovation, part of the ground floor transformation project.

Featured Shop Exhibitions & Artists in 2023

Angelo di Petta

Kristin Bjornerud

FUSION: Fireworks (Alison Brannen, Ann Randeraad, Bruce Cochrane, Catharina Goldnau, Dana Dallal, Darlene Pratt, Debra Sloan, Francois Grenier, Gordon Boyd, Hannah Johnson, Jason Schiedel, Jennifer Kelly, Jocelyn Jenkins, Joon Hee Kim, Judith Morsink, Katie Lemieux, Keenan O’Toole, Keith Campbell, Kim Ross, Lindsay Gravelle, Luke Pestl, Mary Louise White, Nadia Tasci, Nikola Wojewoda, Paula Cooley, Peidi Wang, Queenie Xu, Silvana Michetti, Siobhan Lynch, Sydni Weatherson, Talia Silva, Victoria Guy, Zara Gardner, and Zoë Pinnell)

Aitken & Hyde (Thomas Aitken and Kate Hyde)

Japneet Kaur

Sheridan Graduates (Ella (Xinyun) Zhang, Ailia Rizvi, Alassandra Rojo, Aprilyn Tompa, Dana Dallal, Mariana Bolanos Inclan, Monica Protacio, and William Lee)

Julie Moon

Lisa Creskey

Toronto Potters Biennial Exhibition: Mind and Matter (Alana Marcoccia, Alison Brannen, Andrea Sinclair, Arlene Kushnir, Barbara Banfield,Carolynn Bloomer, Catharina Goldnau, Denis Chen, Jacquie Blondin, Lindsay Gravelle, Lisa Gabriele, Lisa Gwen Robbins, Lynne Bywater, Monika Minnis, Nancy Solway, Peidi Wang, Shayne Berlin, Silvana Michetti, Sonja Chamberlain, Susan Card, Tanya Atkinson, Taylor Chan, and Vanesa Trillia)

New Artists in 2023

Ade Studio by Andrea Kpenou (Montreal, QC)

Arlene Kushnir (Toronto, ON)

Bhavna Bhatnager (Mississauga, ON)

Darlene Pratt (London, ON)

Days of August by Marie-Pier (Australia)

Debra Sloan (Vancouver, BC)

Francois Grenier (Chatham, ON)

Gordon Boyd (Oakville, ON)

Jennifer Kelly (Ottawa, ON)

Jess Riva Cooper (Toronto, ON)

Jing Han Yang (Thornhill, ON)

Jocelyn Jenkins (Ottawa, ON)

Karen Bishop (Edmonton, AB)

Katie Lemieux (Thunder Bay, ON)

Kerri Jerome (London, ON)

Leyla Kashani (Toronto ON)

Luke Pestl (Toronto, ON)

Lydia Panart (Caledon, ON)

Maison 203 (Italy)

Mary Louise White (St. Thomas, ON)

Natalka Husar (Toronto, ON)

Nikola Wojewoda (Hamilton, ON)

Osmose Bijoux by Sonia Ferland (Quebec City, QC)

Patricia Lazar (Toronto, ON)

Paula Cooley (Saskatchewan, SK)

Siobhan Lynch (Hamilton, ON)

Studio Ada by Berna Kilic (Milton, ON)

Sydni Weatherson (Oakville, ON)

Talia Silva (Toronto, ON)

Victoria Guy (Burlington, ON)

Wanda Shum (Victoria, BC)



Image: Blue Teapot Sculpture by Shu-Chen Cheng. Photo by Gardiner Museum.

Governance

The Gardiner Museum benefits from an engaged Board whose members come from diverse backgrounds and represent the business, professional, academic, and arts sectors. In 2023, the Museum bid farewell to long-time Board Members Susan Crocker, Clare Gaudet, and Noreen Taylor, and welcomed Leila Fiouzi, Jennifer Hood, Zamina Walji, and Jonathan Weisz. The Board also elected Diana Reitberger to serve as its Vice Chair. Under the leadership of Chair James Appleyard, the Board continued to support the Museum in working toward the goals set in our 2021 - 2023 Strategic Plan. Each year, the Board promotes the success of the Gardiner by establishing policy, ensuring that the Museum's mandate is reflected in our operational plans, and monitoring financial performance. The Board is supported by five standing committees: Audit and Finance, Curatorial, Development, Governance and Risk, and Investment, and meets a minimum of four times per year.

Board of Trustees and Directors (as of December 31, 2023)

James Appleyard, Chair
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Raphael Yu
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2023 Donor List

The Gardiner Museum gratefully acknowledges the generosity of those patrons, foundations, government agencies, and corporations whose contributions make it possible for the Gardiner to build community with clay.

Named Funds

Named Funds are established to provide a lasting legacy at the Gardiner Museum. We are proud to celebrate the following donors in perpetuity.

Ann Walker Bell Fund
Brian Wilks Fund
Courtois Fund
Diane Wolfe Fund
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Karen & Stephen Sheriff Fund
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Meredith Chilton Curatorial Endowment Fund
Raphael Yu Centre of Canadian Ceramics
Reitberger Family Fund
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Porcelain Society

Members of the Porcelain Society have made an enduring gift to the Gardiner by including the Museum as a charitable bequest in their Will. The Gardiner is deeply grateful to all members of the Porcelain Society for including the Museum in their legacy plans.

Alexandra Montgomery
Alison* & David Appleyard
Amoryn Engel
Ann Walker Bell*
Bette Ounjian
Brian Wilks
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Government Partners

Canada Council for the Arts
City of Toronto
Government of Canada, Department of Canadian Heritage
Ontario Arts Council
Ontario Arts Foundation
Ontario Cultural Attractions Fund
Province of Ontario

Gardiner Friends

The Museum is grateful to Friends of the Gardiner for their support of the institution's strategic goals each year. This list represents individuals with an active membership in 2023.

Founder's Circle (\$10,000 +)
Susan Crocker & John Hunkin
Lorna Marsden, C.M.
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Linda and Steve Lowden Fund at the
Toronto Community Foundation
Anonymous (4)

The Gardiner Benefactor Award

The Gardiner Benefactor Award is given to a donor or donors who have sustained the Museum over an extended period through their significant generosity, in the form of donations of objects, financial support, or both.

Bill & Molly Anne Macdonald, 2014
In Memory of R. Murray Bell & Ann Walker Bell, 2015
Robert & Marian Cumming, 2016
Dr. Pierre Karch & Dr. Mariel O'Neill-Karch, 2017
Jean & Kenneth Laundry, 2018
Diana Reitberger, 2019
Raphael Yu, 2020
Lorna Marsden, 2021
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Wendy Rebanks, 2023

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Orm and Barbara Mitchell
Lynn Smart
Karine Giboulo
Estate of William B.G. Humphries
Diana Reitberger
William Macdonald
Alan Mandell
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The Raphael Yu Centre for Canadian Ceramics

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\$20,000 - \$49,999
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The Langar Foundation
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Media Partners

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In-Kind Support

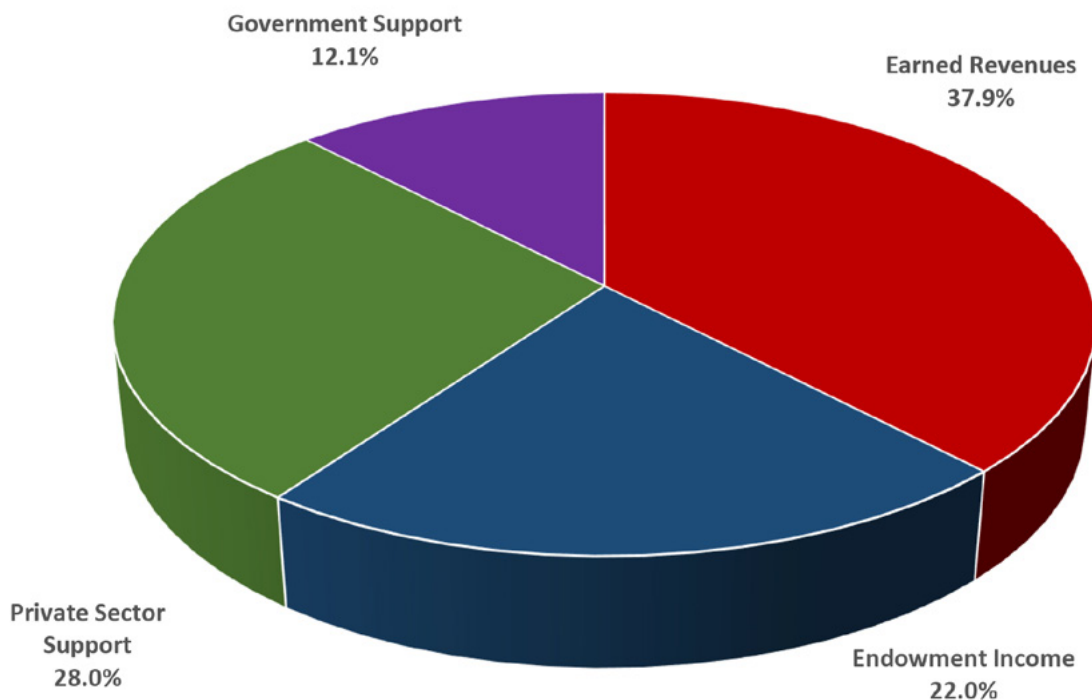
Bellwoods Brewery
Corby Spirit & Wine
Food Dudes
The Ordinary
Proxies
Revel Cider

The Museum makes every effort to accurately publish our donor listings. If there is an error, please call us at 416.408.5076

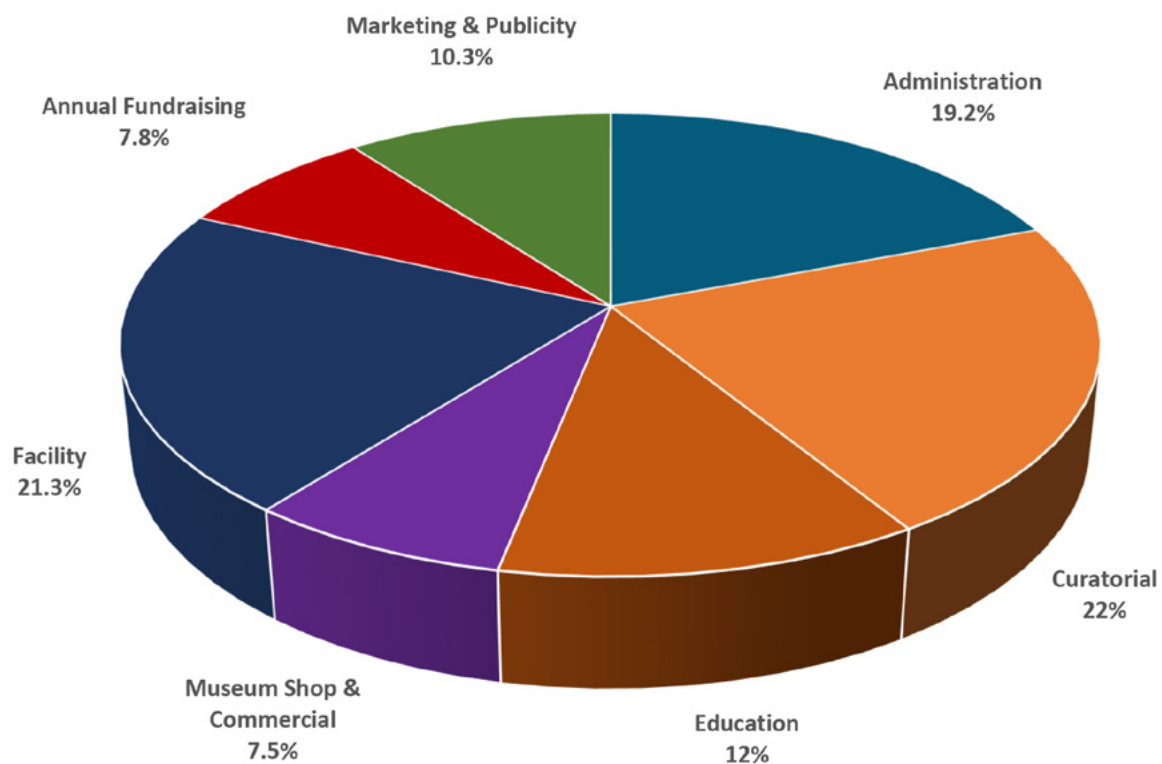
*Fondly remembered

Financial Summary

2023 Operating Revenue



2023 Operating Expenses



The George R. Gardiner Museum of Ceramic Art

Statement of Financial Position

December 31	2023	2022
Assets		
Current		
Cash	\$ 1,604,004	\$ 355,615
Accounts receivable	129,932	120,340
Inventory	115,254	143,116
Prepaid expenses	111,622	100,045
	<u>1,960,812</u>	<u>719,116</u>
Investments	28,686,098	27,363,607
Capital and intangible assets	12,125,676	12,493,704
Collections	<u>1</u>	<u>1</u>
	<u>\$ 42,772,587</u>	<u>\$ 40,576,428</u>
Liabilities and Net Assets		
Current		
Accounts payable and accrued liabilities	\$ 361,292	\$ 343,416
Deferred revenue	414,109	498,845
Deferred contributions	368,182	537,655
	<u>1,143,583</u>	<u>1,379,916</u>
Deferred capital contributions	<u>10,983,775</u>	<u>10,059,741</u>
	<u>12,127,358</u>	<u>11,439,657</u>
Net Assets		
Externally restricted endowments	2,899,876	2,724,023
Internally restricted	27,745,353	26,412,748
	<u>30,645,229</u>	<u>29,136,771</u>
	<u>\$ 42,772,587</u>	<u>\$ 40,576,428</u>

The George R. Gardiner Museum of Ceramic Art

Statement of Operations

For the year ended December 31

2023

2022

	General Operations	Other	Total	Total
Revenue				
Government grants	\$ 603,472	\$ -	\$ 603,472	\$ 778,068
Fundraising	1,400,651	-	1,400,651	1,071,757
Facility rental	821,877	-	821,877	691,859
Museum shop	234,269	-	234,269	212,037
Education	599,471	-	599,471	314,654
Admissions	207,114	-	207,114	165,576
Other income	31,423	-	31,423	12,208
Amortization of deferred capital contributions (Note 5)	-	664,907	664,907	703,603
	3,898,277	664,907	4,563,184	3,949,762
Expenses				
Curatorial	1,150,722	-	1,150,722	903,573
Administration	1,003,287	-	1,003,287	1,054,463
Facilities	1,114,109	-	1,114,109	921,224
Education	628,220	-	628,220	588,324
Marketing and publicity	538,404	-	538,404	451,178
Annual fundraising	410,574	-	410,574	380,096
Museum shop and commercial	391,728	-	391,728	314,186
Amortization of capital and intangible assets	-	805,625	805,625	827,705
	5,237,044	805,625	6,042,669	5,440,749
Deficiency of revenue over expenses for the year before investment income (loss)	(1,338,767)	(140,718)	(1,479,485)	(1,490,987)
Investment income (loss), net	1,100,674	1,711,416	2,812,090	(2,175,594)
Excess (deficiency) of revenue over expenses for the year	\$ (238,093)	\$ 1,570,698	\$ 1,332,605	\$ (3,666,581)

